TEACHING ENGLISH

CONNEMARA PUBLIC LIBRARY
8 - MAY 1957
MADRAS

A magazine devoted to the Teaching of the English Language in India

Vol. IV, No. 2
March 1957

Published for the
British Council by
ORIENT LONGMANS

THE BRITISH COUNCIL'S

"WRITERS AND THEIR WORK" SERIES

MATTHEW ARNOLD
*JANE AUSTEN
HILAIRE BELLOC
*ARNOLD BENNETT
*WILLIAM BLAKE
ELIZABETH BOWEN
THE BRONTE SISTERS
JOHN BUNYAN
SAMUEL BUTLER
*BYRON
*THOMAS CARLYLE
JOYCE CARY
G. K. CHESTERTON
COLERIDGE
R. G. COLLINGWOOD
*I. COMPTON-BURNETT
JOSEPH CONRAD
DEFOE
WALTER DE LA MARE
CHARLES DICKENS
JOHN DRYDEN
*GEORGE ELIOT
*T. S. ELIOT
FIELDING
E. M. FORSTER
CHRISTOPHER FRY
JOHN GALSWORTHY
EDWARD GIBBONS
GRAHAM GREENE
*THOMAS HARDY
G. M. HOPKINS
A. E. HOUSMAN
ALDOUS HUXLEY
HENRY JAMES
SAMUEL JOHNSON
JOHN KEATS
JOHN RUSKIN
*RUDYARD KIPLING
CHARLES LAMB
D. H. LAWRENCE
C. DAY LEWIS
WYNDHAM LEWIS
KATHERINE MANSFIELD
*JOHN MASEFIELD
*SOMERSET MAUGHAM
MILTON
WILLIAM MORRIS
EDWIN MUIR
JOHN HENRY NEWMAN
GEORGE ORWELL
POPE
HERBERT READ
*BERTRAND RUSSELL
*BERNARD SHAW
SHAKESPEARE
SHELLEY
*SHERIDAN
EDITH SITWELL
*OSBERT SITWELL
*TOBIAS SMOLLETT
LAWRENCE STERNE
ROBERT LOUIS STEVENSON
LYTTON STRACHEY
SWIFT
SWINBURNE
*G. M. TREVELYAN
IZAAK WALTON
EVELYN WAUGH
H. G. WELLS
OSCAR WILDE
• CHARLES WILLIAMS
VIRGINIA WOOLF
WORDSWORTH
W. B. YEATS
FORD MADOXFORD

.Titles marked * 1s. 6d. each. Others 2s. each.
Further titles in preparation

ORDER FROM YOUR BOOKSELLER

TEACHING ENGLISH

VOLUME IV | March 1957 | NUMBER 2

CONTENTS

		PAGE
Editorial	.. ..	26
The Correction of Written Work	*K. Narayanan*	28
The Teaching of Tenses by Simple Demonstration	*W. J. Ball*	30
The Conditional Tenses	*D. H. Spencer*	34
A New Approach	*Mrs. S. Guha*	38
Teaching a Modern Poem	*F. L. Billows*	45
Tools of the Trade	.. •	52
Question Box	.. .. ..	54

The opinions expressed in Teaching English are the contributors', and are not necessarily those of the British Council. Statements by individuals made herein are on their own responsibility and are not to be construed as official pronouncements by the British Council.

EDITORIAL BOARD

F. L. BILLOWS   J. G. BRUTON   D. H. SPENCER

EDITED BY

J. G. BRUTON

British Council, Old Mill Road,
New Delhi 1.

•

TEACHING ENGLISH is published four times a year
Annual Subscription including postage Rs. 3/-
Advertisement rates on application to the Publishers,
Orient Longmans Private Ltd., 17, Chittaranjan Avenue, Cal. 13

EDITORIAL

It is essential that the learning of English at the High School, the Intermediate and the University levels should be looked upon as a continuous process of gradual development, and that each stage in the process should, therefore, not be considered as self-contained and unrelated to what has gone before and what comes after. One hears many complaints, for example, from University staffs about the low level of achievement of students in English, but so often upon enquiry it appears that those who complain are making comparisons with standards of achievement in the past, not realising that the inevitable result of the changed status of English in India has been a general lowering of standards of achievement.

An important factor that in many States militates against any marked improvement in the teaching of English in High Schools is the type of final examination that is commonly set. The books which are commonly prescribed for this examination are of a predominantly literary character and the examinations set on these are usually concerned with literary values. What needs to be realised is that a pupil who has studied English for 4 or 5 years is not in a position to appreciate an essay by Lamb, a passage from Dickens or a poem by Keats, for the very simple reason that his linguistic knowledge is inadequate for the purpose. "Understanding is not necessary for appreciation" may be true when a child is reading literature written in his native tongue, but it is manifestly untrue when he is reading a foreign language. Examining bodies must take into account what it is possible to master in 4 or 5 years of English—an active vocabulary of 2500 words and a range of about 200 structures. Texts must be prescribed which fall within this range and the examination must take these factors into account. The day has passed when to make a text-book all that was needed was a pair of scissors and a library.

Just as the final H. S. Examination should be related to what can legitimately be studied at School, so too the Intermediate Examination must be based on what it is possible to achieve in the time allotted and on the needs of students. Here again, too much attention is given to literature at present, and the fact is lost sight of that a very large proportion of students at this level need to study English for purposes of information and not in order to gain aesthetic pleasure from reading masterpieces of literature. At this level, too, there is still great need for the continued study of language as opposed to literature, but this need not be an

excuse for inflicting on students the study of old-fashioned grammar; the study of structures can still usefully be pursued even at this fairly advanced stage. Suitable text-books will have to be written, but this is not an insoluble problem.

Perhaps if the final H. S. and the Intermediate Examinations are brought more into line with possibilities, if teaching English is looked upon as a continuous process of gradual controlled development, if the balance is weighted more in favour of language, the Universities may not have so much cause for complaint. But the Universities must themselves also revise their own methods. In many Universities at present there exist compulsory English courses, attended by students from the different faculties, students who, for the most part, require English for purposes of acquiring information. These purposes are obviously not best served by obliging these students to study predominantly literary material, which in any case many of them do not care for. This particular problem of compulsory English is perhaps the most difficult of all to solve, for it involves the preparation of suitable material and the training of specialised staff concerned to teach English as a vehicle for the expression of facts. But the problem will have to be tackled.

The mastery of a language, any language, is fundamentally the acquisition of a skill or skills, and in the acquisition of a skill there must be continuity and there must be concentration. It is for this reason that we believe that one of the basic requisites of the present situation is that the study of English at the different levels should be integrated into a continuous process.

THE CORRECTION OF WRITTEN WORK

By K. Narayanan

Dr. Alagappa Chettiar Training College, Karaikudi

A. Labour of Correction

Breathes there a Teacher, who to himself has not sighed, "Correction work is tedious and laborious!" Even so, it must be stressed at the same time that the correction of English Composition exercises is very important. To lighten the excessive labour of correction, the teacher should see that the pupils do not commit mistakes, and more especially, that the pupils do not repeat mistakes they have already committed. For this the teacher may well adopt the following suggestions.

B. How to Lighten the Burden

1. *Oral Composition to precede written*

Prof. Clapp, in his paper on 'The Amelioration of Conditions of the Teaching of Composition', before the National Education Association at Chicago, in July 1912, pointed out that the excessive labour of theme reading, so generally complained of, could be considerably lightened by the use of exercises in speaking, and declared that the results would be better because the technique of writing would be more carefully handled. The Illinois Association conducted an experiment as a result of which Clapp's statement was found to be well borne out by facts.

For example, as Mr. Ryburn rightly says, the poorness of the English essay is often due to a real lack of ideas and also to an insufficiency of training in orderly and clear expression of ideas. In remedying these deficiencies, the aid of oral composition should be judiciously invoked. The method to be followed is that of discussion. The teacher must question the boys, get the thoughts of the whole class upon a particular topic, and with the help of the class arrange the thoughts in proper order on the blackboard. Thus 'the matter difficulty' is minimised to a great extent, and 'the method difficulty', to some extent at least.

Again, during the course of the lesson the pupils commit some mistakes, and these are corrected. Thus the pupils are prevented from committing many mistakes while writing. Pupils also come across good expressions which they can well use in their written exercises. Thus oral composition also helps towards clearness of expression.

In fine, there is much to gain if the topics dealt with orally are reserved for written work later on.

2. *Individual correction*

This is no doubt the ideal method. If the teacher corrects a boy's note-book, in his presence, the boy easily understands where he has gone wrong, corrects the mistake and never repeats it. But this method of correction entails a great deal of time. Under present conditions to advocate its use is a counsel of perfection. Even so, one should aim at applying it to particular members of the class, especially backward pupils.

3. *Self-correction*

"Teachers, who merely pepper their pupils' exercises with entries of the correct form over the mistake, are ordinarily thinking more of impressing the inspector than of teaching their pupils English. A correction which is not impressed upon the offender just wastes time; and the most impressive kind of correction is one in which the pupil finds out the correct form for himself, and then enters it in his exercise book, and commits it to memory." (Wyatt) The teacher should lay the burden of the task upon the pupil. As Prof. Adams puts it, the teacher's business is not to save the pupil trouble, but to make him take trouble.

The labour of correction can be lightened by the use of symbols such as 'R' for 'rewrite', 'C' for 'capital letter', 'S' for 'spelling mistake' and so on. If a definite set of symbols for mistakes is used, the pupil easily recognises the kind of mistake and can correct it without further assistance. The pupil should write out the correct form several times; and the teacher should periodically inspect the exercise books to see if the correction made is correct.

4. *Book of common errors*

The teachers should enter the outstanding errors of each composition exercise, in tabular form, with the names vertically on the left, and the types of mistakes horizontally on the top. By a look at the vertical columns the teacher is able to notice the frequency of each kind of error in his class, and a glance at the horizontal columns reveals the types of mistakes which are favoured by particular pupils. Common errors, often repeated, should be given most careful attention. Pupils should be drilled in correct forms, so that it may not be necessary to correct the same mistake repeatedly. All this should be done before distributing the corrected note-books.

5. *Selective correction*

Selective correction, i.e., dealing with a particular type of mistake only, is sometimes valuable. With young boys no great stress should be laid upon the correction of mistakes other than those due to carelessness, since the great aim is to encourage imaginative work and fluency of expression.

For example, grammatical mistakes are considered heinous and therefore heavily penalised. Unfortunately the largest number of mistakes, and perhaps the most lamentable, are likely to be grammatical. Hence correction work should be so planned that the grosser and more tangible forms of errors—the grammatical mistakes—are dealt with first. Instead of a wholesale attack on all and sundry with no fruitful results, it would seem the path of wisdom first to deal with grammatical errors which are most damaging. When these have been eradicated, others of a less serious type can be taken in hand and dealt with.

6. *Group correction*

Let us suppose that the class is divided into two groups, A and B, for purposes of correction. The teacher corrects the exercises of pupils belonging to Group A; the rest he values and marks. Next time he corrects the exercises of pupils belonging to Group B; the rest he values and marks.

C. CONCLUSION

If what has been suggested be properly interpreted, it will follow that the problem of the correction of exercises will solve itself in several ways. Correction work will be made effective. Pupils are not likely to commit glaring mistakes and to repeat the mistakes already committed by them.

In the beginning the teacher will be heavily taxed. But in the long run he will be duly rewarded. He will find his correction work light and pleasant.

THE TEACHING OF TENSES BY SIMPLE DEMONSTRATION

BY W. J. BALL

Education Officer, British Council, Dacca

I FIND that for teachers who are nervous about, or relatively unfamiliar with, the Direct Method technique, and particularly its

application to the teaching of tenses, it is useful to give them an analysis of the main tenses before showing them how they can be demonstrated in classroom situations. Thus fortified, they will feel more confident about proceeding beyond the classroom situation to the text-book, which, I take it; is the order of progression that we wish them to follow. For purposes of classroom demonstration, of course, we shall confine ourselves to those uses of each tense that fit in best with the lesson as an activity. This is how the tenses should *first* be introduced and I am not concerning myself here with the teaching of the other uses that tenses have, and which have to be taught in their turn as part of an elementary English course. Nor do I wish to raise the somewhat controversial topic of the order in which the tenses should be presented, since this is more a matter of personal choice than of linguistic science.

1. The Present Continuous tense need not delay us long here, as most teachers are familiar with its use. It is the first tense, after the Present tense of 'to be', used in Direct Method teaching since it is required for active demonstration of the language. Teachers know the verbs that can be used in this way. They will include—walk, run, jump, stand up, sit down, write, draw, give, clean, open, close, point to, take, hold, come and go. The words describing the action must coincide with the action. Thus in *sitting down* and *standing up* the action must still be in progress as the person says the phrase. *Holding hands* is an activity that fits into many popular games. *Coming* and *going* can be taught with prepositional phrases (to the door, to me, from your place) as well as with *here* and *there.* I remind the teacher also that mouths, hands and eyes *open* and *close* as well as doors, windows, boxes and books. The important thing is to introduce as much variety as possible within the limits of classroom vocabulary and situation.

2. The Future Simple is best demonstrated by a simple change of situation. The analysis of the tense is quite straightforward:

(a) Present situation.
(b) Expression of intention.
(c) Action necessary to change the present situation.
(d) Result of action and creation of new situation.

Here is the tense in a demonstrable situation of a very simple kind:—

(a) John is holding his book in his hand.
(b) He will put his book on my desk.

(c) He is putting his book on my desk.

(d) His book is on my desk now.

By following the analysis of the tense the teacher can think of many kinds of situation where the tense can be used. It makes no difference if he uses '..going to..' instead of the Future Simple:

(a) John's cap is on his desk.

(b) He is going to put it on his head.

(c) He is putting his cap on his head.

(d) His cap is on his head now.

3. The Simple Past is taught with the aid of the Present Continuous tense, with or without an adverbial. The analysis of the tense for demonstration purposes is as follows:—

(a) Statement of present situation.

(b) Action taken to alter present situation.

(c) Statement of new situation.

(d) Statement of action taken to produce new situation.

A simple demonstration of the tense in action is:—

(a) This is John's ruler. It is on his desk.

(b) I am taking John's ruler off his desk and I am giving it to Tom.

(c) Tom has John's ruler now.

(The teacher walks away from Tom, back to his place in front of the class. There is a pause of several seconds)

(d) I took John's ruler off his desk then and I gave it to Tom.

(d) may be reinforced by a question—

What did I do then? I took John's ruler off his desk and I gave it to Tom. (Or, the class replies: 'You took John's ruler then and you gave it to Tom.') The pause is important after (c) since the speaker has to dissociate himself in time from the action. The adverbial 'then' is useful here in the same way as 'just' is in teaching the next tense, the 'Perfect with *have*'.

4. The 'Perfect with *have*' can be taught before the Simple Past since it refers to an action *just* finished: it is, therefore, easily demonstrable in class. With this tense the doer still associates himself in an uninterrupted time sequence with the action just completed. The analysis of this tense, therefore, represents two stages in a continuous activity:—

(a) Present action.

(b) Description of action just completed.

In demonstrable terms:—

(i) With the aid of the Present Continuous tense—

I am writing my name on the blackboard.

(The action is completed. The teacher stands, chalk in hand, and says:)

I have just written my name on the blackboard.

(ii) With the aid of the Future Simple (or with '..going to..')—

I shall (or, I am going to) ring the bell.
I have just rung the bell.
What have I done?
I have just rung the bell. (Or, class replies: 'You have just rung the bell.')

In demonstrating this simple use of the tense there is no pause between the two statements such as was required in teaching the Simple Past tense.

5. The Past Continuous tense can be explained in the vernacular as a continuous action during which something else happens. The tense is best illustrated in a clause introduced by 'While' or 'When'. The class will be asked to co-operate in the demonstration: 'Now I am going to write a sentence on the blackboard. While I am writing it, I want you, Tom, to take my bag off the table and to open it.' The two actions then take place. The teacher starts writing and continues writing after Tom has taken the bag off the table and opened it. Then follows a statement of the situation just completed:—

While I was writing this sentence on the blackboard, Tom took my bag off the table and opened it.

Other examples may be:

When I was sharpening my pencil, I cut my finger. (A simple piece of theatricals by the teacher helps here.)

When Tom was blowing up his balloon, Harry hit it with his hand.

While I was cleaning the blackboard, Tom rang the bell.

While I was counting 1 to 10, John, Harry and Tom went out of the room.

Once the students are familiar with these simple tense habits, they will find no difficulty in applying the other uses when they meet them in their text-books. It is better that they should be

introduced to them in active (even though somewhat artificial) situations first before they meet them in the printed text.

THE CONDITIONAL TENSES

BY D. H. SPENCER
Education Officer, British Council, Bombay

MOST school courses deal only with the conditional tenses as they appear in these two kinds of conditional sentence:

He would come if there was time.
He would have come if there had been time.

When they crop up in Reported Speech they are usually passed over without comment, or with the bald statement that *should* and *would* are the past forms of *shall* and *will*. Unfortunately it is almost impossible to simplify the various points of English syntax without oversimplifying them. The student is then bound to come across such sentences as:

1. I should like another cup of tea.
2. You should go to church on Sundays.
3. I should be glad if you would come to my party.
4. As a young man he would walk for miles each day.
5. It would be raining just when I want to go out!
6. He would rather die than surrender. —and will

naturally be puzzled by them.

The arrangement of the conditional tenses follows the same pattern as the future tenses. Indeed, the Conditional is sometimes known as the future-in-the-past, which perhaps describes most, but not all, of its functions more accurately. The full layout is as follows:

ACTIVE VOICE

Simple Conditional: I should take Continuous Conditional: I should be taking.
Simple Conditional Perfect: I should have taken Continuous Conditional Perfect: I should have been taking.

PASSIVE VOICE

Simple Conditional: I should be taken. (No continuous tenses)
Simple Conditional Perfect: I should have been taken.
N. B. (i) It is perhaps worth noting that the Passive Voice has only two continuous tenses: the present—I am being

taken; and the past—I was being taken.

(ii) In general *should* and *would* are used in the same way as *shall* and *will,* i.e. *should* is used with I and we, *would* with the other persons. *Would,* like *will,* is becoming increasingly common with all persons except in questions. But there are some exceptions to this.

In order to teach the conditional tenses successfully, it is, I think, important to understand the particular time relationship they represent. Where there are two actions in the past, which are not simultaneous, one action must obviously occur before the other. From the point of view of someone performing the first or earlier action the second or later action will be future; while from the point of view of the present it is still past. This explains the alternative name of *future-in-the-past,* and is most clearly shown when sentences in Direct Speech containing future tenses are put into Reported Speech:

"She won't marry me."
He said she would not marry him.

The Conditional Perfect bears the same relation to the Conditional as the Future Perfect bears to the Future, i.e. it refers to the completion of a certain action before a given time in the future (which is still past when viewed from the present):

"My son will have passed all his examinations by next spring."
He said that his son would have passed all his examinations by the following spring.

The Continuous Conditional and Continuous Conditional Perfect are rather rare, but they may be used instead of the simple tenses when it is necessary to emphasize the duration or continuity of the action:

He said that from 1st April his factory would be working 24 hours a day.
He said that by the end of 1957 he would have been studying English for ten years.

Apart from the obvious uses of the Conditional in Reported Speech and in conditional sentences, it may be used, as it were, quite independently. Two examples are given for each of the tenses:

Simple C. He left careful instructions, so that nobody would make a *mistake.* As the party would not be over until very late, they decided not to wait for the end.

Continuous C. The doctor advised him to chew peppermints, so that he would not be smoking all the time.
I worked hard all winter in the hope that I should be speaking English fluently by the summer.

Simple C. Perfect: We arranged our marriage for the summer, because we anticipated that the builders would have finished our new house by the late spring.
I expected last night that I should have had a message from the hospital before midnight.

Continuous C. Perfect: We thought last year that the builders would have been finishing our new house by now, but it is still not ready.
When I was young I hoped that I should have been following a different profession from the one I am actually following now.

Simple C. (Passive): He left careful instructions, so that no mistakes would be made.
Nobody knew what would be said at the meeting.

Simple C. Perfect (Passive): We were convinced in 1939 that the war would have been won by 1942.
I thought that the contract would have been signed before the manager went abroad.

We can now return to the five examples quoted at the beginning of this article which illustrate 'irregular' uses of the Conditional.

1. I should like another cup of tea.
The Conditional is often used to make a statement or ask a question more politely than is possible by using the Simple Present or Future. In most of these cases a condition is implied but not expressed:
Would you lend me £5? (Politer than "Will you lend me £5?" It implies the condition: if you can.)
Would you post this letter for me? (if you have time.)
I should love to go dancing to-night.
Our particular example: I should like (or: I should love) is idiomatic, because in this context we can say neither: I shall like another cup of tea, nor: I should want another cup of tea, although the meaning is quite clearly: I want another cup of tea. Now, this idiom, and this particular use of the Conditional are so common in everyday English that I believe an effort must be made to introduce them early in

any English course. Without explanations the teacher can frequently say; I should like to ——— , or: I should like a pencil (pen, piece of chalk etc.,). In the same way the formula: Would you ——— ? can easily be introduced when making requests to pupils e.g. Would you close the door? Would you clean the blackboard? The exact nature of the request might perhaps be implied by always omitting 'please', and by always adding 'please' when you use the future: Will you shut the door, please? This is rather subtle but we can at least hope it will sink into the pupils' minds unconsciously! It is open to doubt whether the analagous expression: Would you mind doing something, which again is an even politer form of the already polite: Do you mind doing something, is worth introducing at this point or not.

2. You should go to church on Sundays.
This, of course, is not a conditional at all, but the synonym of 'ought to'. It is important to avoid confusion between: I should go (if I had time), and: I should go (I ought to go). Only *should,* and never *would,* is used to infer this kind of moral obligation.

3. I should be glad if you would come to my party.
This is an extension of the first example. Both the principal and the subordinate (hypothetical) clauses are cast in a more polite form. cf.:

I shall be glad if you come to my party.
I shall be glad if you will come to my party.
I shall be glad if you would come to my party.
I should be glad if you came to my party.
I should be glad if you will come to my party.
I should be glad if you would come to my party.

All these variations are possible, but the last, perhaps because it is considered the politest, is the commonest.

This is a formula often used in letters e.g. I should be (very) grateful (obliged, pleased) if you would ———, and I suggest that it should be taught as a formula when letter-writing is being practised.

4. It would be raining just when I want to go out!
In this case *would* is heavily stressed, and the whole expression indicates annoyance (often with a humorous, self-deprecating undertone.) Other examples are:

That would happen to me!
Of course, you would be late!

It is not very common and need not be taught. *Should* is never used in this sense.

5. As a young man he would walk for miles each day.
Here the Conditional expresses the idea of frequent or habitual actions in the past. It is synonymous with 'used to'.
My mother would never let us stay out late.
When I was a schoolboy I would often play truant.
Should is never used in this sense. From a teaching point of view it is enough to explain it when it occurs; it need not be practised.

6. He would rather die than surrender.
Would rather is a set phrase and is used to indicate preference. It shows a stronger preference than the similar phrase, which also employs the Conditional: *would just as soon.*
cf. I would just as soon have a bath (as a shower).
I would rather have a bath (than a shower).
Both these expressions are quite common and need to be both taught and practised. They are not difficult and simple drills of the kind: "What would you rather do—sink or swim?" can easily be devised. Once again, *should* is never used in this sense.

A NEW APPROACH

MRS. S. GUHA
Sakhawat Memorial Girls' High School, Calcutta

THERE IS no denying the fact that the teaching of English is the most vexing of all the problems of Secondary School teaching, and a little consideration of the changed conditions will convince the language teacher that a new approach is a crying need. This has been realized by the authorities in charge of Secondary Education, and this realization has brought in its train the new syllabuses and suggestions for a new approach. But these new ideas will not be imbibed easily. Perhaps there are many who are doubtful about these ideas and are reluctant to depart from their old ways. This is so in every sphere of life. The old will *not* make way for the new until it is quite sure of the real value of change. Nevertheless, this should not prevent enthusiasts from carrying out experiments and expressing opinions.

In recent years it has been realized that the selection of patterns or structures of the language is as important as the selection of vocabulary for use in foreign language-courses. It is perhaps as

important to know how to join words to produce meaning as it is to know their individual meanings, and unless the learner becomes familiar with these patterns, he will not be able to use his vocabulary. Again, mere selection of patterns or structures will not solve our difficulties—the structures must be graded according to their grammatical difficulty and taught in a logical order.

Putting aside other suggestions made by experienced teachers, I would only like to give my personal opinion regarding the use of graded structures in teaching English. The opinion expressed is based on my personal experiment in school. My thanks are due to Mr. J. G. Bruton, Education Officer, British Council, who not only gave us an idea of the structural approach but also gave us interesting demonstrations of the method in practice, in a Refresher Course organized by the British Council in collaboration with the Education Directorate of West Bengal.

In a ten-day course Mr. Bruton tried to point out to us the various aspects to be considered in teaching a foreign language and he also found time to deal with 65 structural items meant for beginners.

The graded material begins with simple statements and is arranged according to grammatical difficulty. The arrangement is made in such a manner that each succeeding structure grows out of the preceding one, and each new structure enables the teacher to recapitulate what has gone before and also prepares ground for what is coming. In the first year, though only one structure is to be taught in a lesson unit, the lesson does not become monotonous as it may appear to many who have not used this method. In fact experience has shown that each child becomes so enthusiastic that she will not be content until she has proved to her teacher that she can use the structure demonstrated.

I did not have any difficulty in convincing my Headmistress of the necessity of a new approach in the teaching of English for she herself felt the need long ago. Soon I found myself in Class III where I was to see how the structural approach worked. My pupils were not exactly beginners so I did not have to cope with the difficulty of teaching them how to write their letters and to recognize the sounds they represent. They knew many words and could also read a little. But there were many who still said and wrote—"This is tree," or "That is a Ram." So I dealt with the structures from the beginning. A few of the intelligent ones did know some of the easy structures taught during the preliminary oral lessons but the majority of them had to be taught. In the oral drills the vocabulary used was very controlled—only those words that were demonstrable and understood were used.

Each new learning point followed all previous ones in a logical manner and the language was built up step by step. For example, "Rita is walking to the blackboard" was taught after the pupils had thoroughly learnt the simple statement: "Rita is walking." Due regard was also paid to the difficulties of the function words as compared with the content words.

During the first six weeks the children used no reader. Since they knew how to write they wrote down the structures taught and read them. Then the first reader of the series of 'Deepak Readers' was introduced, for that happened to be the only book that could be made use of at that moment. A few guardians wondered why such a book was introduced. Since the book was written to meet the needs of the new syllabus of Madras there were lessons with a Madrassi background and it was felt that the contents of some of the lessons did not appeal to our Bengalee children. But personally I found no lack of interest amongst my pupils. Others again felt that I was teaching them nothing but grammar. Then there were some who felt that 'The Direct Method' could not work and the children should be taught through the old methods. It had to be explained that it was not 'The Direct Method' I was trying to put into practice, although it was certainly 'A direct method'.

I found that as we proceeded my pupils were serious and interested. A good deal of time was still given to oral work every day and the new structures were always drilled before the reading lesson in which they occurred was attempted.

The last thing that I kept in mind was that pupils should write a little every day. Interesting questions to test whether they had actually understood the day's lesson were set. These were naturally of the objective type. Longer revision tests were also given from time to time to find out what they had not learnt. Hence anything that they had not learnt thoroughly was retaught before new material was introduced.

By now they have done seventy structures and have acquired about 400 words. They have learnt to use the simple tenses— the Present Continuous, the Simple Past, the Future and the Habitual Present. They can now make use of some of the most useful prepositions and pronouns as well as some adjectives and adverbs. They can frame simple questions, give full as well as short affirmative and negative answers, use a few mass nouns correctly and use the articles. They are also conscious of the relationship between the subject and the verb in the Habitual

Present tense. They have come to learn these and many other things through constant drilling of the various structures. Oral drills and constant writing (both on the board and in their excercise books) have so wonderfully trained their ears and eyes that the majority of them can correct a mistake immediately.

As far as my experience goes, I feel that the approach is a scientific one. "It is, of course, possible to arrange the grammatical difficulties of English in an infinite variety of ways. The important thing, however, is that these difficulties should be tackled in some kind of order, so that the teacher at any moment knows exactly where he is, what ground he has covered and what point to return to in case of repeated mistakes of a certain type by his pupils." So, with the exponents of this new approach, I do feel that "the grading of the structural difficulties of English is more important to the teacher, the pupil and the textbook-writer than selection of vocabulary, for once the structure of a language is mastered, with however small a number of words, the problem of vocabulary-building can soon be overcome."

The aim and method of teaching the language will naturally vary a little as the pupils grow older. Gradually they must be taught to see things for themselves and learn to reason and express themselves in a simple and correct manner. Class-library facilities should be provided to encourage out-of-class reading. Children love reading, but in most of our schools hardly any attention is paid to seeing that children are given the opportunity to read story-books. Even by the end of the first year, they can start reading a book or two but the teacher must help them to select the right ones. My students have started with Gertrude Keir's 'Adventures in Reading'. The books are graded and the children find great interest in them. Cheap and suitable graded supplementary reading books are being published and more books of this type will certainly help our pupils a lot. I feel that if this interest is kept alive and the pupils guided systematically and carefully they will really learn something.

The question-paper on p. 42 was set for the Annual Examination. Though it has some defects you will notice that it is not of the usual type. The pupils are not expected to remember all the facts of the stories but they are expected to learn all the structures. In addition to this paper they had a separate spelling test (100 marks) and a reading and comprehension test (25 marks). The marks scored by the pupils in the paper given on the following page were:—

80% to 90%	—	4 pupils
70% to 80%	—	9 „
60% to 70%	—	4 „
50% to 60%	—	4 „
36% to 50%	—	9 „
		30 pupils.

This did quite well in the spelling and comprehension tests as well. In the spelling test 16 girls scored more than 75%.

Question Paper

1. Fill in the blanks with (on, in, to, from, over, between, of, at, before, after) 10
   (a) Mira's book is............her hand but her umbrella is............the map-stand.
   (b) Rina comes to school at 9 o'clock and Rita comes to school at 10 o'clock. Rina comes to school................Rita
   (c) The little hand is...................eleven and twelve and the big hand is................six.
   (d) There is a picture................a volcano in our class-room.
   (e) Her father goes................the market every-day. He brings fish................the market.
   (f) Friday is the day..................Thursday.
   (g) It is 12 o'clock. The sun is............Ram's head.

2. Choose the right word from the bracket (underline it)— 10
   (a) (She, I, We) am a girl.
   (b) I have a pencil. (It, they, her) is in my bag.
   (c) Please give these books to (their, they, them).
   (d) His mother will give (he, his, him) a book tomorrow.
   (e) Sadhanadi teaches (we, our, us) English.
   (f) My father called (my, me, I).
   (g) There (is, are, was) three books in her hand.
   (h) I shall ask (your, you, she) a question.
   (i) (Were, is, was) there any chairs?
   (j) There (are, is, were) a picture in our class-room.

3. Put 'not' into these sentences— 5
   (a) My sister showed me a picture yesterday.
   ....

(b) We shall do this work tomorrow.

....

(c) Mira is writing a letter to her mother.

....

(d) The girl was here yesterday.

....

(e) Today is Sunday.

....

4. Put these words in the right order to make questions— 5
   (a) will some paper you me give?
   (b) to school going he is?
   (c) in his hand he a hat has?
   (d) some books there were on the table?
   (e) stamps you have any?

   (a) ....
   (b) ....
   (c) ....
   (d) ....
   (e) ....

5. Give the plurals of— 10

Singular	Plural	Singular	Plural
box	......	this	......
baby	......	my	......
glass	......	rice	......
that	......	milk	......
I	......	tooth	......

6. Underline the right words— 10
   (a) I (wrote, will write, write, am writing) now.
   (b) She (went, goes, will go, is going) home at 4 o'clock every day.
   (c) He (took, takes, will take, is taking) my pencil yesterday.
   (d) We (brought, will bring, bring, are bringing) our books tomorrow.
   (e) My mother (is cooking, cooks, cooked, will cook) every day.
   (f) Her father (drives, is driving, will drive, drove) a car yesterday.
   (g) They (will pick, are picking, picked, pick) flowers tomorrow.
   (h) The girls (read, will read, read, are reading) the questions now.

(i) The cow (ate, will eat, eats, is eating) grass every day.
(j) She (gets, is getting, got, will get) a frock from her mother yesterday.

7. Give the opposite gender of (Example: man-woman)— 8

father	......	his	......
boy	......	Mr.	......
brother	......	uncle	......
he	......	son	......

8. Put these in the blanks below (any, some, anything, something, another, the other, the others, each, both the, all the, nothing, every):— 12

(a) There are 30 boys in that room. One boy is at the window.................. are at their desks.
(b) I haven't........tiffin today.
(c) Will you get..........water from the well?
(d) Is there..........in the basket?
(e) No, there is........in the basket.
(f) ......girls are writing today. We have an examination.
(g) There is........on his head.
(h) Ram has two balls. One is in his right hand and..........is in his left hand. ....balls are in his hands.
(i) I had four pencils. I gave one to Sita,............to Mira,........to Lila and two to Kamala.
(j) The teacher is giving a story-book to............girl.
(k) ....girl has a story-book.

9. Write ten sentences about your home, 10

.....
.....
.....
.....
.....
.....
.....
.....
.....
.....

10. Answer these questions— 10

Questions.	Answers.
(a) How many days are there in a week?	....

(b) What do people do on Mattu Pougal? ....
(c) Who stood first in your class last time? ....
(d) Does your teacher love you? ....

11. Oral 10

TEACHING A MODERN POEM

BY F. L. BILLOWS
Education Officer, British Council, Madras

HOW MANY people retain from their school-days the impression that English poetry ceased to be written some time about 1860, when Palgrave's *Golden Treasury* was published? Many English people would not be able to give the name of any poet later than Kipling or Rupert Brooke. Yet the poetry of today is written for this age, by people who are very concerned about the problems of this age; we can hardly expect to be sensitive to the currents of thought and spiritual conflicts that underlie their outward symptoms, the conflict and rivalry that so disturb our peace of mind, unless we let the poets of today lead us through their labyrinth. Even if they do not always help us to a ready-made solution, at least they help us to perceive what the situation really is. Teachers who care about their pupils' general maturity should, therefore, see that they have some sort of an introduction to contemporary poetry in English, and that they are helped to develop their thinking in the light of what they find there.

The usual objection to dealing with modern poetry—apart from the difficulty of copyright—is that modern poetry is notoriously difficult. This is certainly a valid objection to teaching those modern poems which are difficult, but does not apply to those which are not. There are a fair number of modern poems —enough at least for a brief introduction in school—which, though based on a complex emotional situation, are yet, on the surface, fairly straightforward. I have chosen one such for analysis here, 'The Castle' by Edwin Muir, reproduced by kind permission of Messrs. Faber and Faber from his *Collected Poems, 1921-1951*.

"All through that summer at ease we lay,
And daily from the turret wall
We watched the mowers in the hay
And the enemy half a mile away.
They seemed no threat to us at all.

For what, we thought, had we to fear
With our arms and provender, load on load,
Our towering battlements, tier on tier,
And friendly allies drawing near
On every leafy summer road.

Our gates were strong, our walls were thick,
So smooth and high, no man could win
A foothold there, no clever trick
Could take us, have us dead or quick.
Only a bird could have got in.

What could they offer us for bait?
Our captain was brave and we were true.
There was a little private gate,
A little wicked wicket gate.
The wizened warder let them through.

Oh then our maze of tunnelled stone
Grew thin and treacherous as air.
The cause was lost without a groan,
The famous citadel overthrown,
And all its secret galleries bare.

How can this shameful tale be told?
I will maintain until my death
We could do nothing, being sold;
Our only enemy was gold,
And we had no arms to fight it with."

I usually begin the presentation of this poem by talking about a castle; the discussion may take its rise from some reference to a castle in the prose reading, or it might follow a reading of a simplified version of one of Scott's novels, or perhaps some members of the class have seen a film in which the action centres round a castle. If we want to lead up to this poem deliberately we might put on the rather good documentary film called 'Mediaeval Castle' which we have in our British Council film libraries; but there is also a film strip on the same subject, in colour, which shows very clearly what a European castle in the Middle Ages was like. Some of the wall pictures prepared for teaching History in English schools have good and attractive representations of castles. They are available in India for those schools which can afford a good library of pictures as part of their equipment of visual aids. All this is not strictly necessary, however, for teaching the poem. I

usually begin by drawing on the blackboard a rather schematic representation of a castle with battlements and two massive towers on either side of the main gate; I name each item as I draw it and ask for help from members of the class in drawing further battlements, towers and turrets. I repeat the word 'tier' a good deal, emphasizing its pronunciation as *ti,* to rhyme with the kind of tear, we weep, because it is so often mispronounced to rhyme with the tyre of a motor-car. If we have a sand-table available, we—I with some volunteers—can make our own castle out of cardboard, clay or plasticene and set it on a hill of sand, with roads of grey tape running towards it, bordered with green trees made with matches and green tissue paper.

When we have made or drawn our castle in its green, summer landscape, we can discuss how an enemy might find, or break, a way in. I draw attention to the fact that the gates are strong and the walls are thick and smooth and high; no one could find a foothold in them, to climb up. Only a bird could get in. Or is there any other way? We can set up an enemy camp at a distance from the castle and show some mowers cutting the hay under the castle walls, either in a hurry to get it cut before the war breaks out, or not realizing there is any danger of trouble between the peaceful-looking enemy and the few soldiers lying at ease or lounging on the castle battlements. The allies marching along the various roads might arouse in us uneasiness or confidence, according as we suppose that the enemy will be cowed or made desperate by their arrival to help the garrison or defenders of the castle. At this point I usually sketch a figure of the wizened warder with a huge key for the main gate of the castle, and say that the key for the wicket gate which I here show to be cut out of the main gate, is too small to show on the blackboard. I get someone to offer a suitable key for the wicket gate, or find one in my own pocket. As soon as we see the small key it occurs to us that this skinny old man might let the enemy in with it. We discuss the various possibilities for the warder to get the small key to the enemy, if we are right in our suspicions that he is ready for treachery. Either he could attach it to an arrow and shoot it towards them, on a pre-arranged signal, or he could throw it to someone who crawls up to the wall, or he might just hang it over the wall on a string. He could, of course, quite simply open the wicket gate to them at night when there's no moon and the sentries are not looking.

"But why should we expect the warder to let them in?" I ask, "What would make him do any such thing?" "Why should he, of all the garrison, be treacherous?" Sometimes I get the

suggestion that he has a brother or a son in the enemy army, or that they have caught his family and are threatening to kill them; sometimes the suggestion comes at once that they are offering him money, and he will let them in and hide them in the secret galleries in the walls. All kinds of possibilities are discussed but the matter is left open.

When I am sure that the unfamiliar ideas in the poem have been caught and the unfamiliar words have begun to make their marks on the minds of the pupils, I read it through once at normal reading speed, not allowing the class, of course, to see the text. Then I begin to read the first verse slowly. Having read it through once, I ask who lay at ease, and get some volunteers to lie at ease and look either up at the top of the wall or down from it as I read the verse again. "Who were they watching?" I ask, and read the verse again, if I get no answer, I point to the mowers in the hay, drawn on the blackboard or shown on the sand-table, and the enemy half a mile away. As these have already been discussed and the nature of mowing demonstrated briefly, in the introductory phase, there is no need for explanation now; the situation is clear; what is expected to be seen as an image, in reading the poem, has become an image based on an imaginative experience. The word 'threat' I prefer to leave unexplained at this point, to acquire meaning gradually from the rest of the poem. We can, if we like, say that we hope the class will think about the word, but we should tell them not to make up their minds about it until they have heard all the evidence. The next two verses are, in fact an explanation of the line: "They seemed no threat to us at all."

Instead of the word 'provender', in the second line of the second verse, we can read the word 'food' and ask the class to listen and judge whether the sound is as attractive, reading the whole verse several times alternately with 'food' and 'provender' in it. We shall then say that the meaning of the word 'provender' fits in better, does more work in the poem, because it signifies the food of animals as well as mankind, and we read the line several times with the word 'provender' in, and then the whole verse again. We can sketch quickly, in a corner of the blackboard, piles of bales of hay and straw and boxes and barrels of provisions with stacks of spears and swords and shields, or we may have a picture ready. The battlements of the castle we have drawn on the blackboard may rise tier on tier behind one another, or the desks of the physics lecture-room, or the seats of a cinema we all know, may rise, tier on tier behind one another. We can ask why the battlements rising tier on tier behind one another should give the

defenders a sense of security, why they should feel safe, and we can show that if the enemy could climb on to one wall, he would see another rising behind it and above him. We can show this diagrammatically, in cross-section, on the blackboard. We can, at the same time show that the friendly allies, reading the line sometimes as "And friendly armies drawing near" and then asking the difference between 'ally' and 'army' and whether 'friendly army' and 'ally' are not the same, and whether the word 'friendly' really adds anything to the word 'ally'. A bright boy may point out that allies, although nominally friendly, are, in reality, not always so. We may agree, but still say that the word could not really be justified in that poem, except that it contributes to the general feeling of security, to the feeling that there is no threat, the enemy seem no threat to us at all. We read the first two verses through again before going on to the third verse. As we have talked before about the gates being strong, and we have tried to draw them to look strong, we can, after reading the verse through once, and asking the class to listen, and notice what the gates were, read "Our gates were . . ." and pause for the class to fill in the word 'strong', helping them the first time, if necessary, by flexing our biceps in the way a strong man does to show his strength; "our walls were . . ." and wait for the word 'thick' to be filled in by someone in the class in response to our gesture with both hands held to show thickness. The first time we read the word 'smooth' we feel something smooth with our hands and show the class what to feel, perhaps the top of the desk, so that they have the feeling as they say it too. Probably the classroom wall is smooth and high and has no footholds. We can ask what sort of clever tricks could be tried to get into the castle and remind the class of the clever trick of the Greeks at Troy with their wooden horse, or some other clever trick known to the class, using the expression as much as possible without explaining it. The first few readings of the verse—and we should read it half a dozen, or even a dozen times at this stage—should have the word 'living' instead of 'quick'. Then we may say that the expression 'the quick and the dead' is often used instead of 'the living and the dead'; we may feel it worth while to refer to quick lime, but only if lime is familiar, quick or slaked. I then draw a bird flying over the battlements as I read: "Only a bird could have got in," and ask "Did a bird get in?" and answer, if no bright boy does so, "We don't know, but a bird could have got in." "Could you or I have got in?" "No, not if the gates were shut and soldiers were on the battlements to push a ladder down again." After this, I read the first three verses through once more.

I sketch a man sitting on a river bank fishing. I ask what he uses for bait. If the word is unknown the class look bewildered, and I repeat the question, and then ask what he puts on the hook and sketch an enlarged hook on the board as I do so and then put a worm on it. I do not explain the word further, but ask them to notice whether the enemy could or did offer any bait to anyone, and if so, who they offered it to, holding my hands out in an offering gesture as I do so. Perhaps we can draw in the hands of the wizened warder in the position they would be in if he was expecting to be offered something; perhaps we did so when we drew him first, but we can leave that till later. Someone in the class will probably be able to say that money was offered as bait, perhaps not yet. If our drawing is expressive—I do not say skilful—we may draw the captain in a heroic pose and pause in the second and subsequent readings of the verse for the class to fill in the word 'brave': I ask if we were treacherous, if we would let the enemy in—with an ingratiating expression—just for a little money, but an indignant chorus says, 'No.' So I say "Were we loyal and true then? Our captain was brave, were we true to him? Are we true to our friends, or do we let them down; do we tell stories about them to get them into trouble?" "No, we don't." "Are we true to our friends?" "Yes, we are." "What could they offer us for bait?" The answer may come, in chorus, 'Money!'

"Our captain was. . . ."
"Brave."
"And we were. . . ."
"True."

I then point to the wicket gate cut in the main gate and say slowly and rather menacingly, "There was a little private gate" and pause:
"A little wicked wicket gate."

I whisper, "Who let them in, who let them through the . . ." and point to the wicket gate.
"The wicket gate?" comes the chorus. I repeat it:
"Who let them through?" and point to the warder,
"The warder."

I read the verse through once more, and then read the first four verses and go straight on into the fifth verse.

I sketch a maze on the blackboard, if I have not introduced the word in the introduction, and show that there were tunnels in the thickness of the walls, and that the thickness of these walls has become thinness, if the enemy are in them and may come out of any opening in them on the inside. I try to show fear in my face, as I expect them to come out. I groan and get various boys

to groan too and ask them why people groan, and why there was no groaning when the cause was lost and this citadel was taken by the enemy. If necessary I thrust with an imaginary sword into the vitals of one of the boys, and ask the others why he doesn't groan. They can usually tell me that he doesn't groan because my sword is only made of air, or because I haven't a sword at all.

We can then agree that although money may cause the overthrow of a citadel it doesn't cause any groaning, except in shame at the disgrace of being betrayed for gold, and yet they could do nothing. They had no arms—and we point to the piles of arms shown in the drawing on the board—to fight gold with. How can we fight gold? we may ask. At first sight we can hardly think of anything, but a valuable discussion can be developed on suitable ways of coping with treachery, or with the danger of a cause being overthrown, by the enemy to the cause offering money. We read the last verse two or three times substituting in one reading, perhaps, the words "until I die" for "until my death" and in another "I will always give my opinion" instead of "I will maintain." After this we read the poem through twice at ordinary reading speed, letting the class fill in such words as 'lay', 'hay', 'near', 'strong', etc. We may ask the class if they understand the words 'threat' and 'bait' now, and 'treacherous', and any other words that we may have used significantly without explaining them.

This is the end of the lesson and we leave the poem deliberately unread and unfinished until the next lesson, but the class will go away with the poem ringing in their ears and the rhythms and patterns of it will keep coming up into their consciousness. In a subsequent lesson, it may be repeated and either copied from the blackboard or read in their books. Once it is known, discussion of the poem and what it may legitimately suggest can usefully begin. Before it is common ground for the whole class there can be no purpose in discussing it.

Discussion can take many forms, but perhaps we can begin by asking ourselves what kinds of causes can be lost and what sorts of citadels overthrown as a result of treachery or bribery—here the word 'bribery' is useful and worth introducing as a single word to take the place of "offering or receiving gifts or money for the betrayal of a principle or a cause." Historical occasions such as the betrayal of Czechoslovakia to the Nazis in 1938 which may have been in the mind of Edwin Muir when he wrote the poem, may be cited to see if they fit the story of the poem. We can say that Edwin Muir lived for some years in Prague and might have

been thinking of these events when he wrote the poem, but that he imagined and wrote about a different set of circumstances. Edwin Muir and his wife, Willa, are the translators of Kafka's novels into English and one of them is about a 'Castle'; perhaps this was in his mind too, but his is a new castle, a new episode, yet representing all such episodes and the human weaknesses and strengths involved. Many other such considerations may be noticed in the discussion, but every discussion will be followed by a reading of the poem and a submission once more to its influence without any intermediary interpretations, glosses or distractions. The poem will not have been explained but it will have been lived with and worked deep into the mind; the language will have been used significantly and effectively with reference to it.

TOOLS OF THE TRADE

G. H. VALLINS: *The Pattern of English* (The Language Library: Andre Deutsch, London: 15s.)

In the Language Library, edited by Eric Partridge, a number of useful volumes have already appeared: Weekley's 'The English Language', T. H. Savory's 'The Language of Science' and 3 works by G. H. Vallins—'Good English: How to Write It', 'Better English' & 'Spelling'.

While Vallins has been criticised for being fussy and unnecessarily dogmatic, his books are refreshingly modern in approach and will repay study by those who teach English as either a native or a foreign language. The present volume will be of more particular interest to those who teach English as a foreign language.

The main purpose of the book is to show how in the course of its history English has changed from an inflected language, as it was in King Alfred's day, to an analytic language, as it is to-day. Vallins points out that while, for example, the noun was either masculine or feminine and was fully inflected in Anglo-Saxon times, possessing Nominative, Accusative, Genitive and Dative case forms, in modern English "there seems to be no excuse for the teaching of gender in English nouns and little excuse for talking of case. These, with the division of the various parts of speech into categories (as common, proper, concrete, abstract nouns) and an inordinate emphasis on irregular forms, are the commonest irrelevancies of the School grammarian, who all too

often cannot see the wood for the trees himself and seems determined that nobody else shall." "There is little point in talking about the possessive case, still less the genitive. It occurs only in a few nouns, after all, and is merely a modern spelling convention, deriving rather haphazardly from an old inflection. What is more important grammatically is that this apostrophic form is adjectival, and that in many nouns the apostrophe and the *s* have both been lost, so that the simple noun is itself an adjective; we say, for example, 'a table leg', not 'a table's leg'. This is one of the most important elements in the language; but the School text-books rarely mention it."

This is perhaps an oversimplification of the position as far as the native learner is concerned; we obviously do not say 'a table's leg', because we say 'a leg of a table', but we do nevertheless say such things as 'a book's cover' and a 'ship's captain'; but Vallins' words should be taken to heart by those who teach foreign students English or write books for them.

A very considerable chapter of the book is devoted to 'Sentence Patterns', and in it the author, referring back to an earlier contention that the phrase and not the word is the basis of the English sentence, traces the history of one very important characteristic of the English Language, word order. He shows how, in the course of its evolution from an inflected language to an analytic one, English has had to adopt a fairly rigid word order which enables it to indicate grammatical function by position rather than by the use of inflected forms.

Perhaps the most refreshing part of the book is an appendix in which Vallins attacks a number of time-honoured practices in the teaching of English, which he considers useless. Of clause analysis, for example, he says "it is honoured by neither scholarship nor commonsense. For in the structure of the sentence the clause is not a jot more important than the phrase; indeed, on the whole it is not so important. To put it briefly, the sentence is usually built up not on a clausal, but on a phrasal pattern. And if this is so, the exercise of analysis is not only valueless: it is positively harmful, since it obscures precisely what it is supposed to elucidate—the method by which we grasp and order words in the sentence, the basic syntactical unit."

As will be seen, this book will prove useful ammunition for those who wish to attack outmoded teaching practices, the more valuable in that it comes from a writer of Vallins' authority and prestige.

QUESTION BOX

Q. What are the rules for the use of such English expressions as 'Good-morning'?

A. The expressions used in English for greeting and leave-taking are normally employed in the following way:

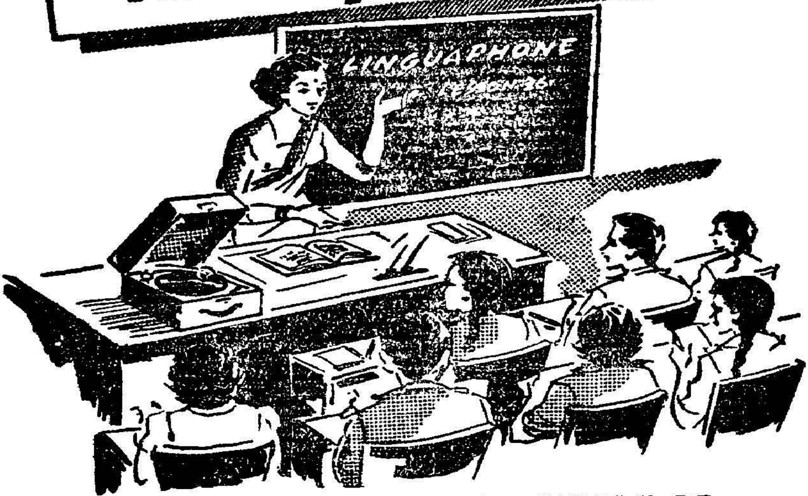
Morning (until lunch-time—1 o'clock): Greeting:
'Good-morning'
Leave-taking: 'Good-morning' or 'Good-bye'

Afternoon (until tea-time—5 o'clock): Greeting:
'Good-afternoon'
Leave-taking: 'Good-afternoon' or 'Good-bye'.

Evening & Night : Greeting:
'Good-evening'
Leave-taking: 'Good-night' or 'Good-bye'.

'Good-day' may be used during the day-time both on meeting and on parting, but is not very common to-day. With friends the most common form of greeting is simply 'Hallo'.

first you listen



THEN YOU SPEAK

- 2,500 Schools throughout the world are at present using Linguaphone for the teaching of living languages.
- In India, Linguaphone Language Sets are used by the Central Government, the Defence Services, Universities and Schools as a most important aid to the Direct Method of learning modern languages.
- Linguaphone records introduce *native* voices into the classroom, thus evoking a correct atmosphere and stimulating interest.
- Unlimited repetition engenders correct speech habits by unconscious assimilation, resulting in perfect pronunciation, intonation and rhythm.

COURSES IN

English	Spanish	Hindustani
Arabic	Hebrew	Swedish
Persian	Chinese	Latin
Russian	German	Modern Greek
French	Italian	Etc., etc.

Full details of the Linguaphone system of learning languages may be obtained from:

The Linguaphone Institute (India) Private Ltd.,
Dept. V/S, 359 D. Naoroji Road, Bombay I.

LINGUAPHONE

FOR LANGUAGES

"SIXTY YEARS OF REPUTATION IN PRINTING LINE"

BLOCK-MAKER, LETTER-PRESS PRINTER

AND

PHOTO-LITHOGRAPHER

THE ETON PRESS PRIVATE LTD.

Office & Works

41, NETAJI SUBHAS ROAD, CALCUTTA-1

&

107, Grey Street, Calcutta-5

Phone : 22-5420 Gram : PRINTRADE

THE OXFORD HISTORY OF ENGLISH LITERATURE

Edited by F. P. Wilson and Bonamy Dobree

The Oxford History of English Literature will be completed in 12 volumes. Each volume or half-volume will be an independent book, but the whole series will form a continuous history from the earliest times to the present day. All the contributors are acknowledged authorities on their periods, and each volume incorporates in text and bibliography the results of the latest research.

The following volumes have appeared:

Vol. II. Part 1. CHAUCER AND THE FIFTEENTH CENTURY By H. S. Bennett .. 21s

Vol. II. Part 2. ENGLISH LITERATURE AT THE CLOSE OF THE MIDDLE AGES By Sir Edmund Chambers . 21s

Vol. III. ENGLISH LITERATURE IN THE SIXTEENTH CENTURY (excluding Drama) By C. S. Lewis .. 30s

Vol. V. ENGLISH LITERATURE IN THE EARLIER SEVENTEENTH CENTURY, 1600-1660 By Douglas Bush .. 30s

OXFORD UNIVERSITY PRESS

BOMBAY CALCUTTA MADRAS

CALCUTTA PRESS

supports the Prime Minister's call for a better standard of book production in India.

★ **Modern type faces**

★ **Careful setting**

★ **Good impression**

A good binder does the rest to give you a book easy to read and a joy to possess.

CALCUTTA PRESS PRIVATE LIMITED

CALCUTTA 13

FOR QUALITY PRINTING

Contact

BINANI PRINTERS PRIVATE LTD.

38, STRAND ROAD, CALCUTTA-1

Telephone : 22—1346 (Four lines)

To Improve Your English

A. J. WORRALL

ENGLISH IDIOMS FOR FOREIGN STUDENTS

A. JOHNSON

COMMON ENGLISH PROVERBS

D. H. COLLINS

RIGHT WORD WRONG WORD

A. J. WORRALL

MORE ENGLISH IDIOMS FOR FOREIGN STUDENTS

A. JOHNSON & G. C. THORNLEY

GRAMMAR AND IDIOM

ORIENT LONGMANS

BOMBAY CALCUTTA MADRAS

UNESCO offers a wide range of authoritative books on Education, Social Sciences, Libraries and Museums.

Vacations Abroad, Vol. VIII	5s.
Travel Abroad—Frontier Formalities	41s.
World Survey of Education	94s. 6d.
Interrelation of Cultures	14s. 6d.
Human Rights Exhibition Album	16s.
Youth and Fundamental Education	9s. 6d.
Compulsory Education in Cambodia, Laos and Viet-Nam	7s. 6d.
Year-book of Youth Organization	35s.
Political Role of Women by Maurice Duverger	13s. 6d.
Economics and Action by G. Ardant and P. Mendes-France	15s.
Records of the Intergovernmental Copyright Conference, Geneva 1952	21s.
The Teaching of Modern Languages	10s. 6d.
Without the Chrysanthemum and the Sword *(A study of the attitudes of youth in post-war Japan)*	16s.
Education and Art	30s.
The Child Audience by P. Bauchard	11s. 6d.
Basic Facts and Figures	5s.
Trade Barriers to Knowledge	25s.
News Agencies, Their Structure and Operation	21s.
The Training of Rural School Teachers	7s. 6d.
Primary Teachers' Salaries	11s. 6d.
Libraries in Adult and Fundamental Education by C. O. Houle	8s. 6d.
The Care of Paintings	14s. 6d.
Teaching of Reading and Writing	14s. 6d.
Television and Rural Adult Education	21s.
Teaching of Art in Primary and Secondary Schools	11s. 6d.
Teaching of Social Sciences in India	12s. 6d.
Education for Community Development	2s.
Financing of Education	11s. 6d.
Film and Cinema Statistics	3s.
International Bibliography of Political Science, Vol. 3	24s. 6d.
International Conference on Public Education	7s. 6d.
Secondary Teachers' Salaries	11s. 6d.
Secondary Teachers' Training	9s. 6d.
Knowledge Knows No Frontier	5s.
Multiple Class Teaching	2s.
New States and International Organizations	13s.
The Old and The New World	21s.
Books for All	15s.

The above titles are a few out of many of the UNESCO publications. Further details and annotated catalogues on request from:

ORIENT LONGMANS PRIVATE LTD.

BOMBAY. CALCUTTA, NEW DELHI, MADRAS